

THE CADENCE

"The Last Thing In Music

Commencement Edition



The Music Faculty

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THE CADENCE

(THE LAST THING IN MUSIC)

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Editorial

In presenting this, our final editorial effort, we wish to express sincere appreciation for the co-operation, encouragement and sympathetic understanding we have received from all with whom we have worked in making this quarterly a success. It has indeed been a privilege to serve in an editorial capacity for such a distinguished publication as this has become, and we expect that greater progress will be made in the years to come.

"The Cadence" has become an important part of the work of the Music Department, but it can be a much greater power if the subscribers will increase their support. This magazine has already demonstrated its worth in several ways; it provides contact with our graduates; it serves to unify the department as no other agency can; it offers its readers rare opportunity to read the personal views of those foremost in the field of Music Education; and finally, it is an accurate and valuable record of the history of the department. Any one of these attributes would be sufficient excuse for publishing this quarterly, but all of them together prove that "The Cadence" is almost indispensable. We hope that the publication of this magazine will be continued throughout the life of the Music Department at Mansfield.

We wish to extend congratulations to the new Editorial Staff and to wish them all the greatest success in their new venture.

YE EDITORS.

MRS. STEADMAN'S NOTE BOOK

"If you accept art it must be a part of your daily lives. You will have it with you in your sorrow as in your joy. It shall be shared by gentle and simple, learned and unlearned, and be as a language all can understand."—William Morris.

Musicians are apt to think of art as the embodiment of piano, voice, violin, or other instrument only, forgetting that the greatest art in the world—no matter what art we accept as ours—is the art of teaching. All Art is, in the final analysis, TEACHING.

I think so much about you who are in the field. Some of you who are not and have not been our most brilliant students are now our most successful, because:

You are faithful to your trust;

Anxious to really do something constructive for the children intrusted to your care;

You are self-reliant;

Self-glorification is not in you (alas, the boaster);

You are co-operative;

You are careful of your health;

You read the publications dealing with every phase of your work;

You do not undertake more than you will do well;

You do not undertake a project and then abandon it;

You realize that you are an integral part of the school system and as such a valuable asset to the principal;

You have wit enough to know that your success depends upon keeping up with the work you are receiving the taxpayers' good money for.

The BRILLIANT student who has

these qualities is bound to be the future leader. God bless all such.

BUT

The brilliant student without a stabilizer is bound to be eclipsed sooner or later by some less quick-witted member of his class who plods carefully onward.

Does routine irk you?

One day in 3-A I looked at a printed outline lying open on the desk. This is what I read:

"Routine may be deadening, but it is also steadying."

Think about it. I have.

Does your salary seem small considering the time and money you have spent the past four years? Then think for a little about those who did not secure positions or who were cut off entirely from positions they held for years.

Subscribe for

School Music,

Music Supervisors Bulletin.

You Must have these. Others are essential also. We will print a list next fall in the first issue of the Cadence.

Belong to—

The National Supervisors' Conference. (The book of proceedings is a liberal education.)

The Eastern Sectional Conference. (Your own particular district.)

The Pennsylvania State Teachers' Association.

Attend one or more of these each year.

Expect the best to happen.



HOLLIS DANN
Director of Music, Teachers College, New York University

How Choral Singing May Be Made Into A Fine Art

**Essentials of Group Singing Include Mastery of Tone
and Rhythm**

(By DR. HOLLIS DANN)

Interest in superior group singing is widespread. An increasing number of outstanding choral organizations are demonstrating the charm and beauty of choral singing to large and enthusiastic audiences. This enthusiasm is not confined to adult organizations, of which the English Singers, St. Olaf Choir, and Westminster Choir are typical. A growing number of adult male voice organizations, women's choral clubs and college glee clubs are setting high standards.

Perhaps the most significant and encouraging evidence of a new era in choral singing is the remarkable increase and improvement of high school choral groups. Distinctive glee clubs and a capella choirs are multiplying. The three national high school choruses, in 1928, 1930 and 1931, were typical of the growing interest in choral singing and the higher standards of music and interpretation that are increasingly prevalent.

Abundant proofs of the improved choral singing in high schools may be found at the annual State competition festival in any one of many States. Surprising beauty of tone and excellence of interpretation are demonstrated in States like Kansas, Iowa, Michigan and North Carolina, where the annual competitions have been held for a series of years. There exists a growing consciousness and appreciation of the possibilities of choral singing, a feeling that the appeal of the human voice in singing is stronger and more vital than that of any other instrument or combination of instruments.

Before considering artistic choral singing, full acknowledgment should be made of the great value and possibilities of the untrained chorus so often demonstrated by the community chorus and other groups of untrained voices. Even unison singing may be tremendously effective and intensely moving both to singers and listeners. Many of us who directed or heard massed singing during the World War, both in camp and at home learned to have increased respect for and interest in unison singing.

Exacting Demands of Group Singing

Superior group singing, like superior group playing, makes certain demands upon each participant—a satisfactory instrument (voice), the ability to produce musical and expressive tone, the ability to perform his part accurately and to give constant attention to the conductor. Perfect unanimity of attack and release, crescendo and diminuendo, mood and change of pace, are not possible without constant attention. Memorizing words and music is valuable principally because it insures perfect attention by every chorister. Individual capacity for pleasing tone quality and ability accurately to do his part are as essential for the chorus member as for the orchestra player.

Under present conditions, however, beauty of tone and facility in the use of the “instrument” cannot be required for entrance to the chorus, as in the case of the orchestra. Only a small minority of new members of a chorus possesses the fundamental skills and habits essential to the satisfactory chorister. Therefore they must be acquired as a part of the choral training.

The all-important element in singing is **tone**. Without beauty of tone, superior choral singing is not attainable. Certain well-known choral organizations, excellent in all other respects, fall short of superiority solely because the tone quality is inferior. This basic fault is chargeable to the conductor. The really successful choral conductor must be a serious student of singing and eventually a capable teacher of singing. He must know the fundamental principles of singing and be able to apply them to large groups.

Importance of Posture in Choral Work

One of the greatest aids of singing is correct posture. The conductor should strive from the very beginning to lead his chorus to acquire the habit of correct posture—not only when singing, but when standing and walking. One is able to prove beyond question that correct posture is not only a vital element in good singing, but that it is tremendously important to health and is very much worth while from the standpoint of personal appearance. Fortunately correct posture is exceedingly simple to understand and apply. The most important suggestion is to keep the entire body flexible while singing. Tenseness, especially of the neck and throat, jaw, tongue and face, is a deadly foe of singing.

Some singers need individual attention to enable them to relax arms, neck, throat, jaw and trunk. They cannot sing well until tenseness is eliminated and a "firmly flexible" condition gained. Suggestions: Standing erect, or sitting erect, imagine lifting the back part of the top of the head, keeping the body alert and flexible, ready to spring in any direction. Result—chest (not shoulders) raised, abdomen flattened, chin slightly drawn in.

The writer has a letter from a very eminent physician, a leading authority on health and hygiene, enthusiastically indorsing this posture and calling attention to its importance in the promotion of health and the serious impairment of health caused by bad posture.

Breathing a Primary Essential

With correct posture, correct breathing is practically automatic. **Expand to breathe.** Result: (1) a full breath, (2) lower ribs expanded at the sides; expansion also in the small of the back. Note the reactions to the thought "expand all around the waistline"—(1) automatic inhalation, (2) no sensation of drawing in breath, (3) no movement of the nostrils or sound of incoming breath, (4) favorable position for breath control.

That expanding to breathe is favorable to breath control will be evident to the singer who gently lifts the body from the hips as he starts to sing. As a suggestion for daily practice in correct posture, let him expand, gently lift the body from the hips and sing in four-measure phrases any tune with long phrases. The all-important objective of this practice is to apply correct posture, breathing, and breath control while singing a full phrase with one breath. The habit of singing a full phrase with one breath is breath control.

Lack of space forbids going into detail concerning elimination of tension, resonance, humming, mezza-voce, enunciation of consonants, distincts and natural pronunciation of words. Systematic and continued practice upon these essentials is the price which must be paid for a fully capable chorus.

Creating Proper Mental Images

In this short paper only a few general suggestions can be offered. The source of all progress in singing is right thinking—**right mental images.** Mentally hearing a beautiful tone is the greatest possible aid to its production; hence, a correct example is indispensable. The radio and phonograph are exceedingly useful.

When the sopranos get a clear mental image of the pure, resonant, floating tone of Ponselle or Rethberg, they have the best possible aid to the production of tone approximating the ideal.

Every voice in the chorus should be taught to sing *mezza-voce* (half voice), particularly the tenors. Application of the *mezza-voce* relieves strain upon the voices and is also a short cut to effective *pianissimo* singing, which is usually lifeless and indistinct. The chorus should form the habit of stressing the enunciation of all consonants in the *pianissimo*—thus giving it life and virility. The more softly the chorus sings, the more distinct must be the pronunciation of the words.

Securing Distinct Pronunciation

A habit of distinct and natural pronunciation of words is absolutely essential to artistic choral singing. Perhaps the most important advance in singing—solo singing as well as choral—is the improved quality of texts and the discriminating attention and stress devoted to the words, by the composer in the selection and treatment of words, by the translator, and by teachers and singers. The discriminating conductor weighs very carefully the merit, the significance and the emotional appeal of the text. The chorus should be thoroughly imbued with the spirit and atmosphere of the words.

Personality of Leader Influential

So far the elements of superior choral singing considered have to do with the efficiency and refinement of the instrument—increasing its capacity for adequate expression. But even a perfect instrument must have a player. The chorus must have a leader—a personality that can unify and inspire, utilize its capacity for beauty of tone, rhythm and diction, employ its technical skills, arouse and control its potential power of expression and stimulate and direct its emotional and spiritual powers.

Several of the most vital elements of choral singing are dependent upon the conductor. Only he can make the singing truly and beautifully rhythmic—maintain rhythm that is steady and in proportion, that avoids exaggeration and distortion; rhythm that is continuous, that does not break the first rule of interpretation—"Never stop the march of the song." How many conductors grievously sin against the laws of rhythm! How few are able to uphold good taste and sound musicianship in dealing with the retard, *accelerando*, *syncopation*, hold and *rubato*.

Rhythm is the life-pulse of music. When pulsation stops, life ceases. The choral conductor should emulate the great artists in his

variations of tempo and rhythm, always relating the changes in tempo to what goes before and what comes after, always maintaining the feeling of motion, never breaking the rhythm even at rests. Listen to Kreisler through an entire program. Always the feeling of motion, always perfect proportion, never a break in the rhythm. Careful study of Toscanini's conducting reveals a marvelous virility, freedom, steadiness and continuity of rhythm; no exaggerations, no distortions, every detail in perfect harmony with the spirit of the whole.

The blend, balance and "chording" of the choir must be perfected by the conductor. Every part must be exactly in tune.

The conductor is solely responsible for the phrasing—for the shape, flow and melodic line of the phrase. Adequately to master the phrasing of a choral composition requires, of the ordinary mortal, at least, careful and painstaking study. The conductor must keep clearly in mind the melodic line, feel the broad rhythmic swing that enables him to think phrase-like, carefully discriminate concerning accent, knowing that the measure accent often should be displaced or omitted and that every wrong accent distorts the shape of the phrase. The conductor must decide whether the words or the music shall take precedence and when a compromise is the best solution. Someone has wisely said—"Without phrasing there cannot be design, and without design there cannot be form, and where there is no form there is chaos." This certainly applies to the conductor as pointedly as to the solo singer or player. Finally the conductor is responsible for the interpretation, that combination and consummation of many factors—tone, tempo, rhythm, phrasing, words, style, expression—all fused into one harmonious whole by the spirit and emotional content of words and music.

The future of choral singing in America depends upon the choral conductors of the future. Every town and city has the material for a choral society; every church congregation contains a sufficient number of good voices for a successful choir; every high school the material for glee clubs and choruses; every college and university excellent material for choral organizations. But there is serious need of capable conductors, musically talented young men and women with native capacity for leadership, with sufficient academic and cultural education to associate as a leader with people of refinement; sufficient pedagogical training to insure the ability to impart knowledge and develop skill; sufficient musical education to attain sound musicianship and good musical taste and discrimination. Finally, the would-be conductor must have adequate technical training in preparation for the specific work of the conductor. The present trend of music gives hope for increasing opportunities for the choral conductor, especially if he is eligible for institutional work in school or college.

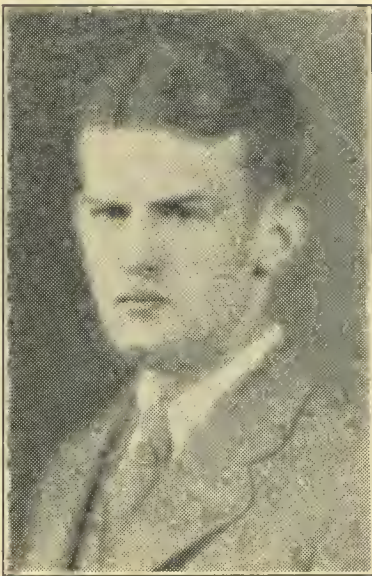
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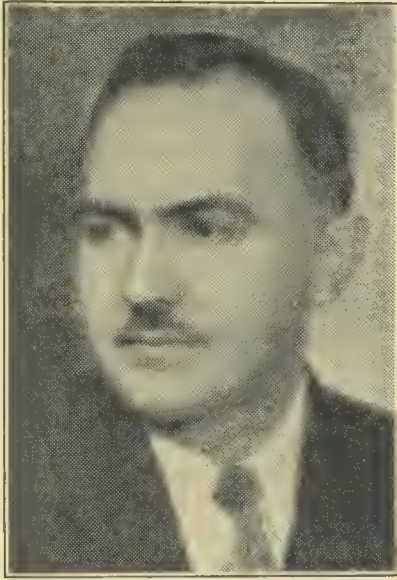


Outline of General Advantages and Progress of Piano Classes Receiving Instruction Through Use of New Device

(By R. Wilson Ross)

Notwithstanding the fact that fate has placed me in a situation of piano instructor combined with the avocation of tuning the same instrument and now with a new and hopefully useful device for furthering teaching facilities, I fear that one may mistake my encouragement for the use of the device for a possible commercial enterprise. While such an idea may be desirable and worthy of considerable thought, I have endeavored

to keep such thoughts far remote at least for the present, and confine my time to taking record of the really useful and beneficial advantages of the instrument to Student and Instructor alike. I therefore will confine my remarks from the standpoint of a teacher, assuming that someone has presented me with the outfit for a trial during a given period of time—for, after all, what good is any invention without it being useful, practical and beneficial to mankind?



R. Wilson Ross

I can remember and often recall the many discussions a few years ago when piano class work was first given consideration. Various talks were given and magazine articles appeared on the subject and while students were known to have class instruction on other instruments which seemed comprehensive, the subject of piano class remained a question in the minds of many of us. Just how could such a feat be accomplished with any average amount of progress? Recently, however, many books and music materials have been published for the piano class, covering many methods and modes of teaching, several of which we know are exceptionally fine and worthy of note. We are indebted, indeed, for what has been achieved by the virtues of such methods, considering the facilities at hand to work with, inasmuch as each student did

not have his own instrument to use all the way through the lesson period. More especially were noted the results achieved by the children in class.

This brings me to the point where I have observed that more stress has been placed upon methods for class instruction, with little or no thought placed upon the facilities by which each student may have complete opportunity to play his instrument all through the lesson period. As has heretofore been noted, each student in the class received that or was given his turn at the piano for a short length of time while the remainder of the class observed or "played" upon keyboard charts. To this end I sought for an improvement, whereby at least each pupil in class should have a clavier keyboard where the keys could be depressed, and eventually "hit" upon the idea of connecting these claviers by cable to a piano with an electric exhaust action. With such, any number of keyboards could be used in playing the electric piano, regardless of the remoteness of the manual. Naturally, I thought that with the piano playing from so many points of contact in the room, it would be difficult for the teacher to tell who was playing correctly and who was not. At first I thought of a signal light, which could be arranged to light or flash on when one or more were not playing correctly. With more thought, I arranged switches for the instructor to use in the form of electric stop switches from an organ console, placed in a convenient point where the teacher would stand in keeping the class together. With these switches, the teacher could hear each student play the piano separately throughout a composition, while the entire class

performed the same composition upon their respective keyboards all the way through, not aware of what portion of the piece may be brought in to effect the playing of the piano. This, of course, assumes the possibilities of having the entire class play in part or unison, thus affording ensemble playing experience, which is, to say the least, unique and a striving point for the class to master as a whole.

It has been of material aid to me in creating and improving this idea to study previous attempts made in such class work by other people. I read about one teacher who tried working with his class, by arranging to have each student play a separate piano and for as many students in the class, there were likewise as many pianos. I learned this system was unsuccessful, because of failure to keep the class together; it was difficult to find the one not playing correctly and impossible to maintain all the pianos in perfect tune and pitch for any length of time. Also, such an arrangement would appear to me, to be too expensive for practical use.

Through the co-operation of Mrs. Steadman, I have been fortunate to have the opportunity to try my device, not knowing or appreciating what possibilities of progress might be derived from the trial. I report from my class, especially, because of having the same students privately in previous semesters, that I am exceedingly well satisfied with the progress as manifested through the abundance of confidence established in these same people as compared with their previous work, to say nothing of their general increase in technique and reading ability. It seems as if the experience was the very remedy needed.

I credit such rapid strides, not to the virtues of the device, but through the *experience* obtained therefrom. If we were to take another perspective of such a class, we could imagine each student playing his instrument (piano) in an orchestra. Here we see each student getting that indispensable and valuable but rare *experience* that comes to a student of the piano only after he is advanced in his work sufficiently that he is more or less accomplished (as an accompanist) and out of his student or beginner days. I truly found that such was the case with my own experience. I never noted results until I became advanced sufficiently to qualify myself to play with others under a baton.

I have also observed students of stringed and brass instruments, who after having an elementary beginning are admitted to some amateur orchestral organization. Rapid progress is then noted, in the majority of cases, according to the frequency of such experience. This is very obvious, when one takes into account the fact that each player is well aware of his obligation to play his score on time and to meet each and every note on the beat. He may not be able to do this at first, but he is constantly striving to fulfill his part of the performance. In this striving lies progress and results, at least to the point of playing his instrument acceptably well. (?) Herein lies the only but important disadvantage of the private lesson student. His playing is not dependent upon what the others are doing and he does not have to meet the notes on the beat in order to keep with the other players, but *can* take his time, if he has to. Since we have seen as before that en-

sembles made up of pianos and student players are impracticable and the beginning piano student has not the orchestral opportunity that players of other instruments enjoy, it would appear therefore that the device would be the lone solution to the problem as it stands. If it serves the purpose as set forth of giving to the piano student what the orchestra and band give to their student in experience and incidental training, I, for

one, am only too glad to accept the device as a means to its own end, with a rightful purpose fulfilled.

Not unlike all new devices, there is much to be learned as to its improvement and the proper operation of its facilities in order to obtain the best results from such a system. I am confident this will be done in time and have every reason to have faith in the device taking its place in the advancement of music study.

Westminster Choir School Music

How many of us ever stop to think
Of Music as a wondrous magic link
With God; taking sometime the place
of prayer,
When words have failed us 'neath the
weight of care.
Music that knows no country, race or
creed;
But gives to each according to his
need. —Anon.

Westminster Choir School is more than a school; it is a living ideal. Long since men have dreamed that music was to send light into hidden recesses of men's souls yet failed to recognize and openly proclaim the real source of that light. Either hid by the bushel of their own musical genius or professional prestige they have shadowed the real light.

Westminster is endeavoring to uncover that light. It openly and without apology gives public credit to the Master Musician in its motto which heads this article. It designates it in its name. It actually practices it "in the service of the Church."

"The school was founded upon the ideals of service to the church and to the community. It is the sincere pur-

pose of its founder, board of trustees and faculty to develop in those who shall pass through its portals, not only the best of musicianship, but those traits of character which will enable them to carry to their respective communities an understanding mind, a zeal for work and a sympathetic interest toward those with whom they labor." This statement and the words of Mrs. Tolbott, sponsor of Westminster Choir, who said: "We stand first for worship in the choir loft and then for the highest artistry," are being realized. One cannot live in Westminster Choir School, as was the writer's experience, without being impressed with the seriousness of purpose of each student. They are not just attending classes—they are qualifying to minister with music. They are not just going to chapel—they are giving some time daily to "learn of Him". Consequently, Westminster is achieving its purpose.

Although founded so recently as September, 1920, by Dr. John Finley Williamson, whose genius is developing its functions, the Westminster Choir School can lay claim to an achievement in music of more impor-

tance to the church than the achievement of any other pioneering movement in the field of music. The Westminster Choir School affords students of junior and senior classification the opportunity to gain actual experience and financial assistance by assignment to the leadership of music service in churches within the radius of one hundred miles of the school. These student conductors are now serving fifty churches over each week-end. They have in their combined choirs approximately four thousand singers. The aim of these student conductors under the Westminster plan is to develop all the musical resources of the church. A Music School is organized by the "Minister of Music" in each church. Each student director is required to organize and direct in his church group, children's, young people and adults' choirs. This plan means that not infrequently a church has five choirs, which are used at different services. Each member of the adult choirs receive vocal lessons and each member of the other choirs who are matured in their musical development. The real purpose of music in the church is never forgotten in all the training given—the purpose of using it first to aid worship and second to assist and stimulate the program of religious education. The great aim in the Westminster plan is to have one standard for pulpit and choir loft in training and education. In Dr. Williamson's words, "We must demand that our church musicians take up their work with the training and spiritual background such as we demand of our ministers". In achievement of this aim students received training in church subjects such as Church Methods, Bible, Hymnody, Re-

ligious Education, Church Finances and Pageantry, in addition to the music course requisite to a degree in music. Westminster fits its students to assist in other phases of the church life when needed as Pastor's Secretaries, Assistants to Pastor or Directors of Religious Education. Since genuine love of service dominates the work of the student the term, "Minister of Music", which is the title of Westminster Choral Directors, is justly merited. In sixty-one churches of approximate membership of 26,339, the members active before the adoption of the Westminster plan was 951, while after the adoption the active number was 4,500. Westminster graduates are serving 40 churches and 30 Westminster persons are serving in schools and colleges.

"Choirs whose members have the attitude of the virtuoso toward the art, and empty pews, have too long discouraged singing in many churches. The Westminster Singers are taught to merge their own personalities with the whole to the greater spiritualization of the musical message. Their singing, they believe, is a means to an end rather than an end in itself. If they can achieve their purpose of making America realize the holiness of beauty in at least one of the great avenues of artistic expression, they will have performed a service to their age." This quotation from a newspaper man, the Editor of the Ithaca News, indicates the necessity of the service of the Westminster Choir School.

"Bach, Handel, Palestrina, Schubert and Beethoven all received their first instruction as children from their church and throughout their lives they continued to write for the

church." "The greatest masterpiece" the B Minor Mass by Bach, was written under the inspiration and stimulus of religion. Under the present system of Music in our churches, composers have no inspiration to write for the church. Usually they have not had great contact with the church in their youth. The Westminster plan is to give the children the sense of responsibility for leadership in worship and act at the same time to teach them the art of reverence. "Religion does not necessarily have to have music, but music does need religion." Young people of this age, given the opportunity will always choose the best; but when, as now, they have no choice, they naturally turn to jazz. "Instead of feeding them the things of the slums we must give them 'Cathedrals of sound'." A sad fact is that throughout the public schools young children are inspired to love and appreciate music, but after graduation from high school they

have no opportunity to continue their education and expression in music. "In our musical training we have wandered too far from the church. Music as the child of the church must be brought back to the church—to work for it and not against it. If music in the church is to accomplish its real purpose, our choirs must be composed of persons of deep spiritual life, who feel the responsibility of the task that is theirs." This is Dr. Williamson's message.

Ernest Bloch best expressed the innate spirit and power of Westminster Choir School when he said: "If there were twenty such organizations led with the same purpose and thorough honesty in this country I would feel perfectly safe as to the future of art in the United States." May such organizations come, to join the Westminster Choir School—in the Ministry of Music.

—Elsie R. Perkins.

Music, I yield to thee,
As swimmer to the sea,
I give my spirit to the flood of song;
Bear me upon thy breast
In rapture and at rest.
Bathe me in pure delight and make me strong.
From strife and struggle bring release,
And draw the waves of passion into tides of peace.

—Henry van Dyke.

NEWS OF THE DEPARTMENT

Lambda Mu Sorority, the first honorary musical sorority in Mansfield, is now one semester old. It was established in January by a group of sixteen girls who had as their objective the foundation of an organization which would seek to further and promote the cause of music and through this medium establish closer bonds of friendship and sisterhood. Miss Brooks was unanimously chosen sponsor and Mrs. Steadman was unanimously elected the first honorary member.

During this short period, Lambda Mu has been very active on the campus, not only in sponsoring musical programs, but also in assisting others in promoting the cause of music. On February 12th, the first concert was given. The program, which included vocal and instrumental solos and duets and choral ensembles, was enthusiastically received. The outstanding feature was Percy Fletcher's "Walrus and the Carpenter", which was distinctive for its tone quality, diction and choral balance.

The sorority has not only endeavored to provide good musical programs for the entire student body, but has also encouraged the use of better music among its members by sponsoring recital programs at the regular meetings. At a dinner at the Little Tavern and a subsequent meeting two delightful programs were rendered, consisting of operatic selections and folk songs. In each of these the six pledges participated.

The Music Recognition Contest was another feat of Lambda Mu's campus activities. It was successfully carried on despite the busy time in which it was held and the number of contestants and interested spectators was a fair criterion of its success.

The retiring officers deserve commendations for their earnestness and ardent devotion to purpose in establishing the first musical sorority on the campus; and with the untiring efforts and wise counsel of Miss Brooks the sorority has gained a firm foothold. Those chosen to lead the organization for next year are:

President, Pauline Mumford.

Vice President, Dorothy Coveney.

Recording Secretary, Ethel Wilt.

Corresponding Secretary, Rachel Gordinier.

Treasurer, Dorothy Marshall.

We extend our heartiest wishes for success in the coming year.

Choral Concert

Next to the opera, the outstanding event in the Music Department's yearly program is the Choral Concert, which is given by a chorus of approximately 150 voices, under the direction of Mrs. Steadman. This year the date was April 15, when at 8:00, the curtain opened upon an assemblage of singers whose effect was harmonious, both in sight and sound, and whose rendition of a delightfully varied program upheld the reputation which they have gained from year to year. Under Mrs. Steadman's direction the

concert was an inevitable success. Miss Perkins, Miss Atwater, Mr. Newman and Mr. and Mrs. Fritsche lent charm and dignity with numbers that were exceptionally well rendered. The accompanists, Miss Brooks and Mrs. Hartman were invaluable in the success of the entire program,

Band and Orchestra Festival

On Saturday, April 16, the second annual School Band and Orchestra Festival was held in Straughn Hall under the general direction of Prof. John F. Myers, with the aid of senior band members. This event was initiated two years ago by Mr. Myers who foresaw the possibilities of such a festival and the advantages to instrumental organizations, who, because of size and experience, were not as able to compete in state contests as those larger and of more experience. The aim of this annual event, as outlined by Mr. Myers, is:

1. To provide a medium whereby school organizations might perform to the best of their ability before others in their field who are capable of judging somewhat their performance.
2. To provide a medium whereby they may hear and see other performances and improve their attempts in a manner they may have observed.
3. To foster better balance for bands and orchestras.
4. To encourage the use of better music.

Prof. Norval L. Church, of the Music Education Department of Teachers College, Columbia University, again acted as adjudicator. His particular function was to observe the work of each organization, point out their assets and possibilities, and submit remedies for their weakness and suggestions for improvement.

The organizations competing and their respective leaders were as follows:

Orchestras:

Tioga—Harry Swain
Covington—Marguerite Morandi
Wellsboro—Charles Fischler
Knoxville—Gladys Wheeler
East Smithfield—Viola Carpenter
Canton—Anna Loucke
Elmira (grades)—Frank Hanver
Troy—Dorothy Rogers
Mansfield J. H. S.—Mr. Myers
Mansfield S. H. S.—Maud Milnes
Willis Oldfield

Bands:

Wellsboro—Charles Fischler
Elkland—Doris Kingsland
Elmira (Lion's club)—F. Hanver
Mansfield Jr. and Sr. High—
Maud Milnes, Willett McCord.

The advantages of such a festival can be seen in the growth from year to year. Already the organizations which competed for the second time show remarkable improvements as expressed by Mr. Church, and promise better things in the years to come.



Alumni News

Harry H. Summers, former editor of *The Cadence*, is doing an excellent piece of work at Warren Pa. He has successfully put on an operetta and several cantatas, along with his merited work of supervising.

Royal Sherman, at Big Springs, Nebraska, has won a credible reputation with his prize winning bands, orchestras, and glee clubs.

Lucille Parsons, located at South Williamsport, presented a wonderfully fine operetta. Successful, both from an artistic and a monetary standpoint.

We understand Mr. and Mrs. Lawrence Woodin, of Wellsboro, have a new baby girl. Both Mr. and Mrs. Woodin are graduates of Mansfield. Mr. Woodin was valedictorian the year he graduated.

We appreciate the interesting letter from Marion Davis Whitney, of Wilkes-Barre. She is happily married and still interested in Mansfield.

Gladys Wheeler, now teaching in Knoxville, is another who never forgets M. S. T. C.

Music in the Dowingtown schools has been put in a prominent position, largely through the untiring efforts of Ruth Shumway. Many cups have been won by her musical organizations.

Lillian Moser, teacher of Music Appreciation in Elmira, paid us a short visit May 6, attending a rehearsal of "Robin Hood".

Saturday, May 7, we were favored by a visit of two of the members of our first class, namely Mrs. Cecil Whiting, formerly Olive Stonier, of East Aurora, N. Y., and Miss Betty Bullock, of Binghamton, N. Y.

We are glad to hear from all former graduates. Why not drop us a line now and then.

Donald Rodrick, of Bradford, has put on four operettas in four schools; quite an accomplishment for one year.

Wyomissing String Trio Plays

Approximately 500 music lovers assembled in Straughn Hall May 6, where they heard the works of great composers played by the Wyomissing String Trio. This trio consisted of Hans Mix, violinist, and director; Mr. H. Schmit, 'cellist; and Miss Rosenberg, Pianist.

The trio delighted the entire audience with its interpretation of the works of such great composers as

Beethoven, Stravinsky, and others. They played compositions in such a manner that the audience was able to form mental pictures of the tone paintings, from the more simple numbers, up to the most massive composition.

Two hours of music such as would have pleased the most severe critic seemed but a short time to the audience, whose minds were floating with the music into other worlds.

Noisy News

News from the Music Department is sure to be noisy these days with the many activities in progress in the Music Education Rooms and round about the campus; and if there is a music student who does not have to budget his time daily, he is a unique individual.

Of course, the biggest thing and the one requiring the most time and effort is the opera "Robin Hood". Rehearsals are held daily, almost morning, noon, and night. It promises to be a beautiful production with delightful musical themes, elaborate costumes, and colorful settings. The cast is well chosen according to ability, fitness for the part, and class, the upperclassmen receiving preference. They exhibit the professional training which only Mrs. Steadman could give. The chorus and orchestra show fine preparation and add volume and color to the production. It promises to be one of the finest ever staged in the history of Mansfield.

The snappy march which the band has been playing on various programs, and which is entitled "The Spirit of Old Monroe", is a composition of Frank Miller, class of '31. Up to this time the composer's name has not been publicly revealed; but we feel that such a creditable piece of work deserves due recognition and we are proud to claim the composer as one of our graduates.

A brief case is usually considered an insignificant bit of pedagogical equipment, but it can become the center of attraction if it topples over at the psychological moment—and it

need not be in Music History classes alone.

The Music Recognition Contest which Lambda Mu Sorority sponsored, attracted a large number of contestants as well as interested onlookers. The prize, the Victor Book of Opera, was won by Edward Ingraham. We extend our congratulations for the winner's fine record in answering correctly eleven out of the twelve themes.

At a meeting of the Supervisors' Club officers were elected for the coming year. Those chosen to carry on the club's activities are:

President—Gordon Lloyd.

Vice President—Kenneth Hegmann.

Secretary—Ruth Stoops.

Treasurer—Paul Coolidge.

May we extend our congratulations and best wishes for success in all your efforts.

Oh, for the life of a Senior! You know one of those individuals making hasty trips interviewing prominent people, writing important letters, surviving moments of suspense—all for the trick of signing on the dotted line. Quite a few have been fortunate in securing jobs, but there are still many of us are among the unemployed.

We are happy to announce the newly appointed editorial staff of the Cadence, whose duties will begin next year. They are:

Editor-in-Chief—Edward Hart.

Assistant Editor—Paul Zeller.

Business Manager—Howard McCurdy.

Reporters—Kathryn Williams, Helen Pressel.

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